PELPUP NEWS

SUMMER EDITION 1975 Number 29

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

August, 1975.

Dear Pelpups,

This is indeed a Womble year for us. We are making Great Uncle Bulgaria, Orinoco and Wellington. You will see them on the front cover of this magazine and they retail at about £2.98 each. I am hoping to add more characters at a later date. Let me know how you like them and do please brush their fur and whiskers with one of those narrow 'brush/comb' things you can buy from a chemist. They look so much better when they are tidy.

For the benefit of overseas members the Wombles are a very popular series on B.B.C. T.V. There is also a Womble Pop Group who are always bringing out new records that hit high in the pop charts. I understand they will be showing on your T.V. very soon and in Australia they are on now. Please let me know when they appear.

For that matter (I'm still talking to the overseas members) it would be helpful if you would let me know what you think would be the most popular new character for us to add for your particular country, sending me a picture if it is possible.

Now for the Prizes—one puppet each: Plays—Jonathan Broughton for "A Moon of Gobbages" and Rebecca Brown for "Crackling Cries and Rattling Bones in November". Photographic Competition—Caroline Wells, Gottfried Schmidtt, Hans-Wilhelm Grobe (both Germany) and Bill Ellison. Cartoon Competition—Peter Ellis, John Seymour, Cornelia Marsh, U.S.A., and Katie Johnson. Stamp Collections for Priory Church, Christchurch—Timothy Screech (Home) 4000, Laura Reed, U.S.A., 4200, Marissa Poi, U.S.A., 3500, Karen Lanford, Rhodesia, 2890 and Paul Lockwood, U.S.A., 2550. A total of 17,000 stamps this time. Thank you everyone who sent stamps, even the small amounts, they all add up. (See note on P.14).

The younger members will enjoy the "Spot the Pelpops" competition in this issue. The differences are all quite positive, like order and number of black and white stripes on body, arms and legs. Put the two numbers on a postcard and send in by November 20th. They will go in a barrel and one home and one overseas card will be picked out for prizes.

I have had so many requests for information about ventriloquism I thought I could not do better than reprint two articles by Eric Chamberlain from some old magazines from the days when we used to duplicate them.

Thank you Chris Maloney for your article on swimming and the nice photograph of the Duke of Gloucester. I was so pleased to see this because I know he was very keen on puppets when he was a child.

Thank you Penny Francis for an account of the Puppet Centre at Battersea and I hope when you visit London, or those who live in London, you will pay a visit to the Centre.

I am sorry we have to refuse so often to supply you with puppets direct, but it is a principle in the toy trade to sell only through the retailer. It would help us a lot if you would press your local retailer for the character you want if it is out of stock. This particularly applies to members in the U.S.A. Should the toy shop wish to know our agent there, he is:—Mr. Robert Klein, Tiderider Inc., Eastern & Steele Boulevards, Baldwin, N.Y. 11510.

We have a nice new catalogue (February 1975) if anyone would like one. Back numbers of the Pelpup News are available (about a dozen or more) at 10p each home, 25 cents each overseas—plus postage.

Please note that the five-year subscription was discontinued a couple of years ago, but we are still receiving them. A year's subscription for which you pay 25p (or $1 overseas) consists of two magazines (winter and summer issues). Please renew on the form in the second magazine soon after you receive it, whichever it might be, if you want to continue subscription. This may be under one year since you joined but if you wait until the year is up before renewing you may either forget or be too late for the next magazine.

I regret to say that we are having to follow the slipper trade in going over to simulated sheepskin. This has been sparked off (quite a good word under the circumstances!) by the fact that the Americans are very hot (there we go again) on our using non-flammable materials—particularly where hair or fur for the puppets is concerned. Fortunately a fur fabric firm has produced a synthetic fur with a very dense pile which meets with these regulations and in appearance you wouldn't know the difference. It has, however, one drawback, it is not so springy as sheepskin, so when you take your Poodle, for instance, out of its box you will note it looks rather pathetic and crumpled, but if you teaze the fabric up with a brush or comb it is as right as rain.

I get a lot of stamped addressed envelopes from members in America. Please do not send them as we cannot use the American stamps—so it is a waste, isn't it? If you forget to put a stamp on your envelope you address to me (as many have done, or do not put on enough) I am not accepting them. They will be returned to you and you will have to pay double postage, so pause before posting and say "Have I put a stamp on it, have I put enough on, have I put the Postal Order in (if one is due), have I put my name and address in the letter, have I licked it up?"

Good luck, PELPOP.

CUT ALONG DOTTED LINE

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ADDRESS .....

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A walk around the factory

By FRANK LAWTON

STRINGING

I promised in the last magazine that this time we would look at the stringing of the puppets. The picture shows Pam Waite stringing up a Womble, and I am sure you will recognise Great-Uncle Bulgaria. Pam is one of nine stringers working in the factory, and we are able to call on others who work at home, when we need extra help. Great-Uncle Bulgaria is one of the three Wombles we are producing at the moment, the others being Orinoco and Wellington.

Stringing and packing are the two final operations in the sequence. For stringing, we use linen thread, which is much stronger than cotton would be. The controls come through from the Assembly Room (see Pelpup News No. 26) and the puppets from the finishing table (No. 28). As you can see in the picture, the control is clamped on a stand with the black head-strings already attached. These head-strings are cut on a special board, so that they are all exactly the same length. Once the puppet is hanging from its head-strings the coloured strings for back, legs and arms can be attached. Then the puppet is released from the "gallows", tested for movement, and hung on a line ready to be boxed.

While all this is going on, the two packers are making up boxes and they start packing the puppets as soon as the lines start to fill with finished puppets.

Each day's production of puppets is put into the Production Room, and the following morning, is counted by members of the Despatch Department, so that we know each morning what the previous day's production has been. Then the production room is cleared ready for the next day's work, by taking the puppets through to a store, from where they are selected as required.

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada: —

1 year $1

Please pay by International Money Order or Cash if more convenient.

LARGER PUPPETS

We have a special section of the factory producing large puppets, and the photograph shows Syd Long cleaning up some parts. The puppets stand between 2 and 3 feet high, according to character, and are generally made to special order for shops like Hamleys, Harrods and Biba in London.

The parts are moulded in a rubber compound. This is a quite different process from what is described in Pelpup News No. 26. The method is, to pour a cold rubber compound into a Plaster of Paris mould, and allow it to stand for about 30 minutes topping-up the level of rubber in the mould from time to time. The liquid (mainly water) in the compound is absorbed into the plaster leaving a skin of solids on the inside of the mould. When the mould is emptied, it is placed in an oven for about 2 hours to dry out. Then the "cast" or model is removed from the mould and returned to the oven to dry out still further until it becomes hard. Then it is ready to go to Syd's room, where it is cleaned up and assembled.

Syd has another job apart from the large puppets. He prepares the Animated Units which some of you may have seen in your shops. They need checking, repainting, and in some cases re-stringing before they go to the shops for what may be 3 months continuous activity.

VENT PUPPETS

Working in the same room with Syd, is a team making all the vent puppets. Five ladies, including Doreen Siney in the picture, holding a Clown, do almost all the work in this room. There are three other characters, Boy, Girl and Dog (Fido) as well as the clown. There are sewing machines for making the clothes, and a painting section, as well as the tools necessary for assembling the puppets.

The original vent puppets were legless, but after a time we introduced legs, and this led to a further development, which was to make a new series of 2-foot puppets fully strung. These characters are proving very popular particularly for export.

DRAGONS

Those of you who have Pelpup News No. 27 will have read about "Animal Assembly". The photograph shows another assembly table, specialising in large animals, and other puppets requiring non-standard bodies, such as King, Queen and Giant. Among the animals are Wolf, Mother Dragon and, in the picture, Baby Dragons being finished off by Miss Stratton and Mrs. Harding.

CONCLUSION

The tour of the factory is over, and you have looked over my shoulder at nearly everything that goes on in the making of puppets. How does it all get on to the shelves of the retailers at home and abroad?

We have a number of Agents both in UK, and in countries abroad, principally Europe and America. They send the orders in to our office, where they are processed before being sent out to the Despatch Department which is in the charge of Pam Masters. The orders are put together, packed, and sent off by GPO, BRS, Rail or Air, as required.

Finally, there would be no Pelham Puppets at all if it were not for PELPOP, who keeps us all on our toes here at the factory. I am sure you would like me to thank him on your behalf for letting you take a "walk round Pelham Puppets".

How to use GLOVE and STRING Puppets together.

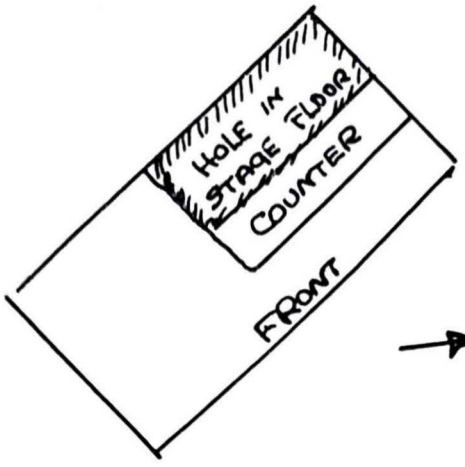
It is sometimes a very good idea to mix Glove and String puppets. Each have their particular field of action and when used correctly together can look extremely effective.

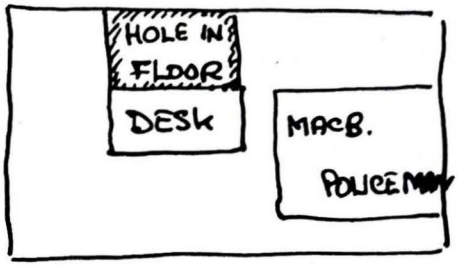
Glove puppets are good with their hands. They can bang and pull and push things and bob up and down — in and out. They therefore like to work behind a counter, desk or table so concealing their lower halves. The string puppets whose leg movements are very good can walk in front.

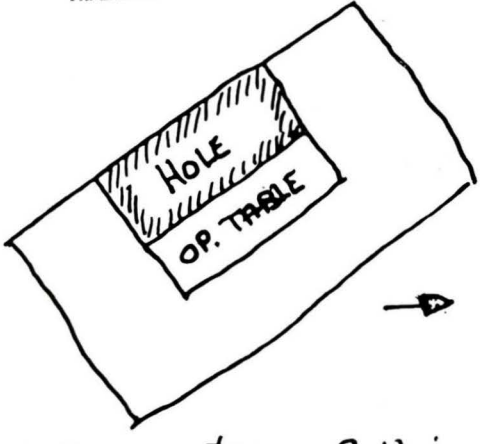
Such scenes as those shown on opposite page would lend themselves very well to this dual act. In the first picture the shopkeeper is a glove puppet, he can bob up and down getting things from under the counter. He can pick up parcels and boxes and generally look like a busy shopkeeper. He can put things in the old ladies shopping basket, or get a stick and silence two quarrelsome customers.

In the next scene we have MacBoozle in the Dock (I am sorry to say) & the Policeman standing behind putting a good word in for him I hope. The Judge is the Glove puppet, he can bang his fist (or hammer if he is holding one) on the desk calling for order in the Court. He can turn over pages. Cover his eyes in horror or applaud MacBoozle according to how he feels.

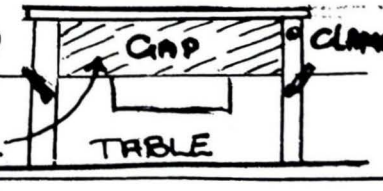
You will notice all the movements done by the Glove Puppets are exclusive to Glove puppets. In the final scene a puppet walks in & tells the Surgeon he has pains in his tum. He says "lie on the table & I will examine you – oh yes, I will have to cut you open". Gives him a whiff of gas, struggle pursues, finally he is clobbered with a mallet & op. begins.



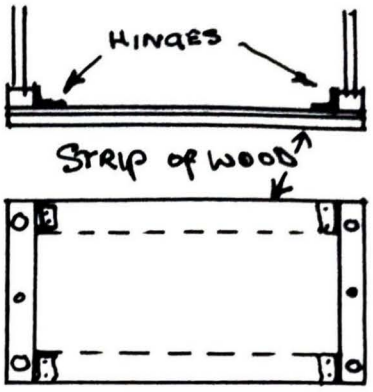




all sorts of things can be pulled out. What about a string of sausages. All you have to do is to pass them up to the surgeon from behind the table, he takes them & throws them down infront. An ordinary stage clamped to the edge of a table can give you the necessary gap through which to operate Glovepuppets.



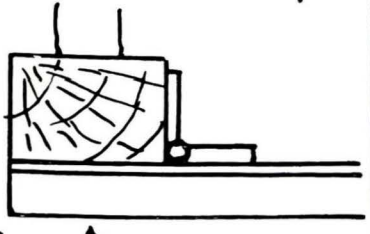
How to Strengthen Your Light-Weight Stage



Here is a good way to make your stage really strong & at the same time easy to dismantle & fold up, together with other advantages, like having a good floor & being able to lift the whole thing up onto boxes or legs of its own.

First you must obtain a piece of hard board 40"x 20" & two strips of wood to brace the board underneath. This also gives you something to fix your screws into.

Also obtain 4 1½" hinges. Hammer your 6 uprights into the two bases, using glue, so they are permanently in position. Then fix hinges each end of the bases on the inside. Avoid covering the little holes, which should be at the back for the bottom rail of the back cloth.

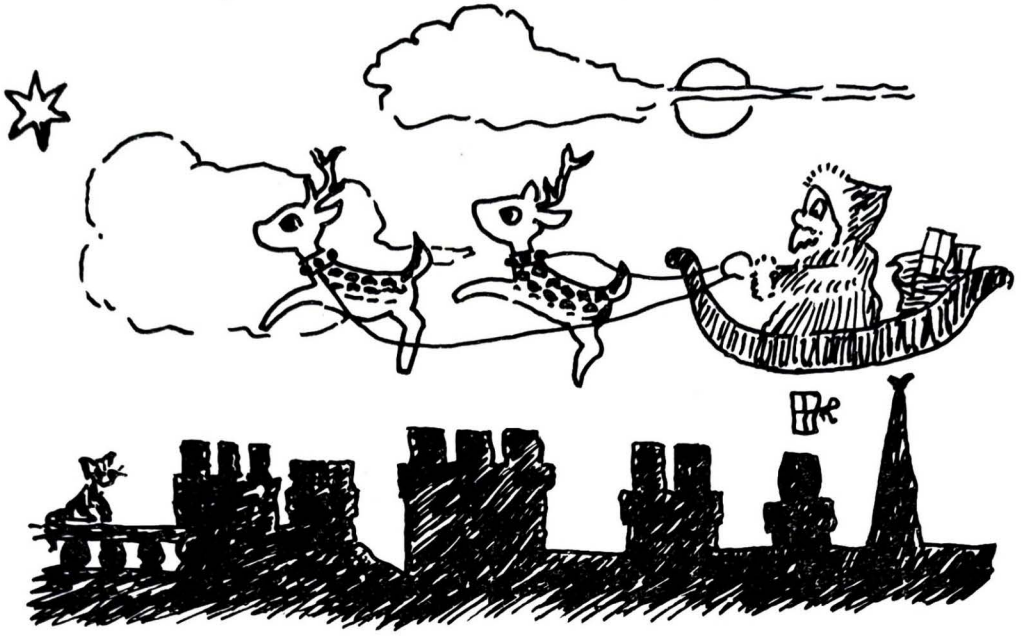


Make sure when you are fixing the hinges to each end of the base they are flush with the underside & that the other flap coincides with the supports underneath the board. See dia.

Screw the other flaps of the hinges down with base flush with end of board.

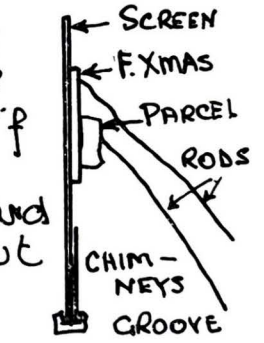
Fix other two hinges to second base & before screwing them down to other end of base get someone to hold them down while you place the back bar & pelmet board in position. The second base should be so positioned (probably by bringing it slightly in) that when the back bar & pelmet are fixed the uprights are pulled slightly outwards. This forces the bases down & gives more rigidity. The bottom rail may require shortening by ½".

SHADOW PUPPETS
for your christmas shows.



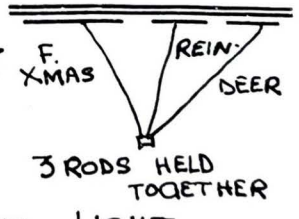
Shadow puppetry has a particular charm of its own. Ideal for any sort of dream sequence or any fairy-tale activity in the forest or devastating "collapsing act" that would be too difficult to carry out on the stage in 3 D.

Here we have Father Christmas & his two reindeers each on a rod so they rock as they joggle along. Cut out in thin stiff cardboard or something transparent if you want some colour to come through. The chimneys are cut out of cardboard so they look black. The cat can be cut out separately, so it can jump down when Father X-mas goes by if you have someone to work it.



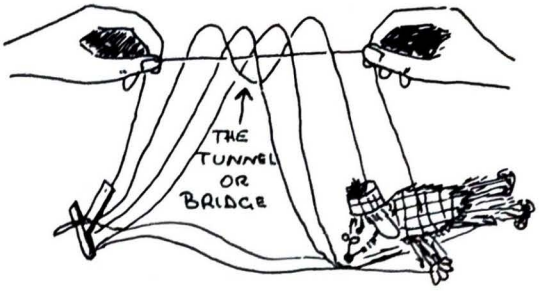
SIDE VIEW

Any number of parcels (or the same one if you are not fussy) can be brought in from behind F. Xmas & are only visible when dropped holding close to the screen. Clouds, moon & stars can be cut out (transparent paper) & pasted on screen.



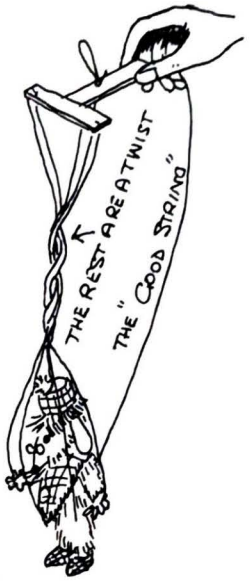
LIGHT
SOURCE

On Untangling a Womble



The Womble puppets are strung on particularly short strings to the Simple Junior Control. The idea was to make them as easy to handle as possible because I felt thousands of newcomers to puppetry would be buying them, to be used not so much in a stage along with other puppets but on their own, on the hearth rug or to be hung up in the bedroom along with their other Wombles.

Although the short strings are less likely to tangle—tangles are inevitable and I want to show you a way to untangle a Womble in a jiffy—making it so simple and easy you will never worry about a tangle again.



If you drop your puppet and the control turns over and over passing between the strings, a tangle has been created. When you pick it up the first thing to do is to throw off any caught up strings on both the control and the puppet—leaving only a bunch of tangled strings in the middle. Lay the puppet on the table tummy down and the control at full length. At this stage a friend is handy, ask him to hold the back string, as in diagram with the offending bunch in the middle. Now with your two hands you can open up the "tunnel" or hump-backed bridge and pass the control through it so that you have "one good string", see other diagram. Now examine the bunch and you will see they are just a twist. Rotate the control, passing it between the good string and the bunch perhaps two or even three times until it's clear.

Make sure the two arms are pulled to the front and the two leg strings are inside the arm strings and the nose is centred to the front.

Please brush fur and hair and whiskers. They look so much better after they have been groomed, so do you!

The Puppet Centre, Battersea Town Hall

by Penny Francis

This is a charitable Trust, registered a year ago after ten years' struggle to find premises in London. It was formed as an umbrella organisation for all of puppetry in Great Britain to use for their needs. It also acts to draw together the puppeteers so that they can find out what problems they have in common, and how they and the Puppet Centre Trust can make things easier.

For instance, we held a "forum" here in the Battersea Town Hall Community Centre the other day, to discuss the fact that there isn't any proper training scheme for people who want to be professional puppeteers. The meeting was very interesting indeed, and generally agreed that if there was to be any training at all, then it mustn't be an ordinary course with a set programme in a big college, but a scheme that was different for each would-be puppeteer, arranged according to what training he already had and what he really needed, which should add up eventually to drama study (voice and movement and lighting and production etc.), design and art study (including the use of materials and theatre scenery) and work as a student in a puppet company. How many of you reading this, have ever thought you'd like to become a full time puppeteer? We'd so much like to hear from you; it would be a great help to know your ideas on this.

If you are enjoying puppets as a hobby at home, and want to know a bit more about it, then we try and find out where courses and performances are held, and if you are anywhere near us, we run courses here in easy and advanced puppetry (making and production), and there are special weekends and other events for different skills.

We are having a weekend of shadow puppets on July 5th and 6th, and later on we'll do a weekend about tape-recording and sound effects. And of course we'll always try and give advice, and we are delighted to get news of shows you are doing or shows you have seen and what you thought of them.

The Educational Puppetry Association lives here too, and they have a wonderful lending library of puppet books. The Puppet Centre Trust has a big reference library for studying or just looking at pictures when you visit us.

We have a workshop with lots of tools, so if you live anywhere near you can come and use it and make your puppets and scenery here. There's a small but very attractive exhibition of puppets loaned by all sorts of puppeteers, and next year, starting on February 20th or so there's going to be a Community Festival of puppetry with a really big exhibition and workshops and shows.

So many visitors tell us that they have Pelham Puppets with which they do shows, or which started their interest in puppetry! I know my own daughter played with the Pelham Hansel and Gretel and a little black and white dog by the hour, and now she is a very clever puppet-operator.

Do visit us when you are in London, and write or telephone if there is anything we can help you with. We are a charity and need money badly, so if you write don't forget a stamped envelope! The Centre is open from 2-6 pm every weekday, and other times too, like most Saturday mornings —but it is best to phone and check first, or make an appointment. (Tel 01 223 5356).

There are some very exciting things happening in the puppet world, and we are very proud to be one of those, and to be helping and encouraging in any way we can. Let Pelpup News (and us) know what *you* think needs doing.

Ventriloquism by Eric Chamberlin

Ventriloquism can be fairly described as another form of puppetry as practically every ventriloquist uses one or more figures or dolls, which are most certainly puppets. Ventriloquism, or to use another word, polyphony, means "speaking with many voices" and any boy or girl may learn to be a ventriloquist if he will practise and work hard to learn the art; it is not a 'gift' as so many people suppose, nor does one have to be born with a special kind of throat or vocal chords. One of the greatest English ventriloquists—the late Arthur Prince—used to say that "Ventriloquism is only a rather more difficult kind of acting." and that is a good and fair description. Firstly let us clearly understand that there is no such thing as "throwing the voice". A lot of rubbish has been written about this, possibly by people who wanted to keep the art a secret—any doctor will tell you that throwing the voice is absolutely impossible: what really happens is that a good ventriloquist will so imitate distant sounds and act at the same time that the audience will think that they hear the sounds from the direction that the performer wishes his "distant" voice to come. If a ventriloquist were really able to throw his voice he could make the voice come from the middle of the audience but of course this has never been done. The sound always has to appear to come from the figure the ventriloquist is using, or from the side of the stage, up in the roof, or down in the cellar, etc., and a good performer can, by the use of facial control, and a suitably different voice really make the audience feel that they can hear the sounds from the direction the performer wishes. Now in the short space of this article I will give you a few hints on the rudiments of ventriloquism. I will leave the "distant voice" until last, as there may not be enough space to deal with the whole subject in one talk, so we will concentrate on working a ventriloquist's doll or puppet. Stand or sit in front of a looking-glass and say the letters of the alphabet through slowly and watch your mouth. Do not, for a start, try to use a different voice. Let your face be quite easy and normal, then try the whole thing again; note this time for which letters you will have to move your lips in pronouncing. The first one will be "B", which is nearly impossible to say without closing the lips, but after practice a sound very much like "B" can be made; here keep the lips slightly apart, breathe easily, raise the tongue so that the underpart of the tip is resting against the back of the top lip. Then, expelling a little breath, say "B" again without moving the lips at all. In ventriloquism correct breathing makes all the difference between success and failure. You will now make a sound something—but not quite—like "D", but remember the sound "D" is made by touching the roof of the mouth with the tip of the tongue, so concentrate on touching the top lip with the underpart of the tip of the tongue, and after a time you will find that you can say a very presentable "B". Then say "deer" in the ordinary way, then say "beer" in the way I have just described and listen carefully and you will find that eventually you will be able to make a sound very like "beer" without moving the lips. It will never be quite perfect, but it will get by. All ventriloquists try to word their acts so that they use the awkward words like those commencing with "B", "M", "P" and "V" as little as possible. The next difficult letter is "F" and this can be practised by bringing the tongue forward and very slightly touching both lips at the same time, expelling the breath with a little force, but be careful not to overdo this or you will make a sort of hissing noise; now comes "M", which is nearly as hard to say as "B". Say "M" by thrusting upwards with the stomach muscles, holding the tongue in the same position as for "B", again expelling the breath. Then go on to the letter "P" which is also difficult, and

almost like "B" to say ventriloquially, but with enough practice this sound can be made passably well. The last awkward sound is "V". Rest your top teeth on your bottom lip and say this by thrusting upwards again with your stomach muscles. You will find when practising how much your stomach muscles come into use by helping you with these hard sounds. In fact in some old dictionaries you find ventriloquism described as "belly-speaking".

Having got this far, now try to cultivate a different voice from your normal one. Keep the lips half closed and at the same time speak rather more at the back of your mouth than at the front, and imagine you are speaking slightly "through your nose". This will give you quite a differently sounding voice from your usual one, and with enough practice you will find that you can carry on quite a long conversation with your "ventriloquial" voice. Try reading aloud in the ventriloquial voice. This will help. When practising it is most important to avoid setting your jaws, clenching your teeth, or making your face look wooden or strained. Just let your facial muscles keep quite easy and relaxed and let your stomach muscles and easy breathing help you over the difficult words. It is really nothing more than learning to speak again in rather a different way. Animal noises, such as those made by dogs, cats, pigs, cows, etc. can be fairly easily learned—I often imitate a dog-fight, cows mooing etc. in my act, and this sort of thing is always popular. When you are satisfied that you are able to talk in a ventriloquial voice fairly comfortably, try making yourself a figure: a very easy and simple one to start with is just an oval of cardboard with a face drawn on it. The mouth part should be cut out like the letter "U" upside down, and a little piece of elastic attached to the sides. Then fix a piece of wire with a hook at the bottom to the bottom of the mouth. Now insert your finger, and move the mouth up and down, at the same time making the face talk to you. This was how I got my first figure at the age of fourteen, and I soon made myself a very good figure out of a mask, added a body, and had lots of fun. Always look at the figure just before he is going to speak. This will make the audience look too, and give them the feeling that the voice is coming from the figure. Imagine that your figure is a real person and this will be reflected in your acting and create a perfect illusion for the audience. A ventriloquist may truly be called a voice-illusionist, as an illusion is what actually happens.

I am going to tell you about what is known as the "Distant Voice" and those of you who have conquered the way to speak without moving your mouths will find that the exercises I gave you will be of help now to produce the distant voice or voices.

Those able to use the distant voice are real ventriloquists but like everything else worthwhile a lot of hard work must be put in to get the reward. No one can "throw" the voice, but those who can use the "Distant Voice" can actually make the audience think that the voice really comes from any distance that the performer may desire. To produce the distant voice press upwards slightly with the "tummy" muscles, at the same time breathing out slowly—then stop breathing but still keeping up the "tummy" pressure—and you will notice that you will feel there is a sort of "bridge" in your throat. This is where the "distant voice" comes from, and until you can feel this "bridge" (as ventriloquists call it) you must keep on trying. Then force the breath slowly outwards, at the same time saying a long drawn out "Ah-h-h". If you keep your tongue slightly raised whilst making this sound you will find after a time that a long thin sounding "Ah-h" is the result. Do not keep on until you are really tired, or for a start you will make your throat sore, but do satisfy yourselves by practise that you can hold an even, thin sound. This is actually the distant voice, and the further back in your throat and the further you close the "bridge", the more distant the sound will become. Remember that voices from a height or at a distance from you always sound what is called "thin". Do not try any words for a time, but concentrate on making the thin "Ah" seem to come first from a little way off and then further and further away and the more distant you wish to make the sound appear the further back in your throat you must make it, at the same time raising the tongue more and more. After you have got the "Ah" sound satisfactorily, you can try and produce some simple words. Imagine you are talking to a man on top of a tall building. His reply would sound very "thin" indeed, having both distance and height to conquer before his voice could reach you. Start off by shouting "Hello" as loudly as you would to reach a man on top of a building, then reply with a "Hello" from him as you think you would hear him in actual life; his voice would be very thin and faint but quite clear and you must do your best to imitate this. Then ask him to come downstairs very slowly, every now and then shouting "Hello" in your natural voice and making his voice a little louder and less thin as he gets nearer you. When quite near use the voice you now use for the ventriloquial figure. After this try different words and you will find that you are able to carry on a conversation. Stand by a door half open and talk to someone behind it, using normal voice as for a "figure", then close the door, and continue talking and let the man behind the door reply in the distant "thin" voice. You will soon be able now to think up a nice little act for yourselves.

SPOT THE TWO PELPOPS THAT ARE ALIKE
WRITE THE TWO NUMBERS ON A POSTCARD TO ARRIVE BEFORE NOVEMBER 20th.

Puppet in the Swim by Christopher Maloney

More than 100 children under five were drowned in Britain in 1973. Future figures should be less alarming if heads of infant schools ensure that their children are water safe. Most schools and local authorities delay swimming instruction till children are nine or ten. But most accidents happen to younger children.

When I first started to teach infants to swim, I looked at the empty pool and thought, 'It must be made more interesting.' Realising that small children like to play with toys, and having seen a film on teaching methods in Mexico, where they incorporate Walt Disney characters in the classes, I decided to use puppets. As far as I know I am the only teacher in this country to use puppets as a teaching aid.

You can make them move about, whereas plastic toys tend to be rather static. I use a wild woolly puppet called Go-go. It is a Pelham ventriloquist puppet, available at most toy shops.

Pop music, too, comes in useful, particularly to deaden the noise of the water and the sombre echoes which seem to haunt most pools. The music also promotes more relaxed movement. I play the Osmond record, 'Long-haired lover from Liverpool' when they first go in. Fast and slow music can be used according to the activity. (Always use a battery-operated recorder, of course.)

The pool I use at the Gloucester Leisure Centre measures 17 yards by ten with a constant depth of two feet six inches. This gives the children plenty of freedom, as they are able to use all the pool and stay within their depth. The water is warm at 80 degrees Fahrenheit.

In the initial stages I use plenty of artificial aids—armbands, rings, even flippers for the less competent. By wearing these aids, children are able to achieve something from the word 'go'. This encourages them to learn more.

After checking the aids are safe and worn correctly, and that all the children are in the water, the first lesson goes like this.

Go-go the puppet is going to show you how to do lots of things, but you must be as quiet as a mouse when the whistle blows. Walk in whichever direction Go-go points. This sets them off, striding through the water, changing direction quickly. This can lead to an exciting game and the exercise teaches the children balance and orientation.

Go-go says make waves, like the seaside, except we have no fish in the pool.

Go-go says pour water up over your face and head. Some children baulk at this, but as the puppet comes round to make sure they are all complying, one by one they join in.

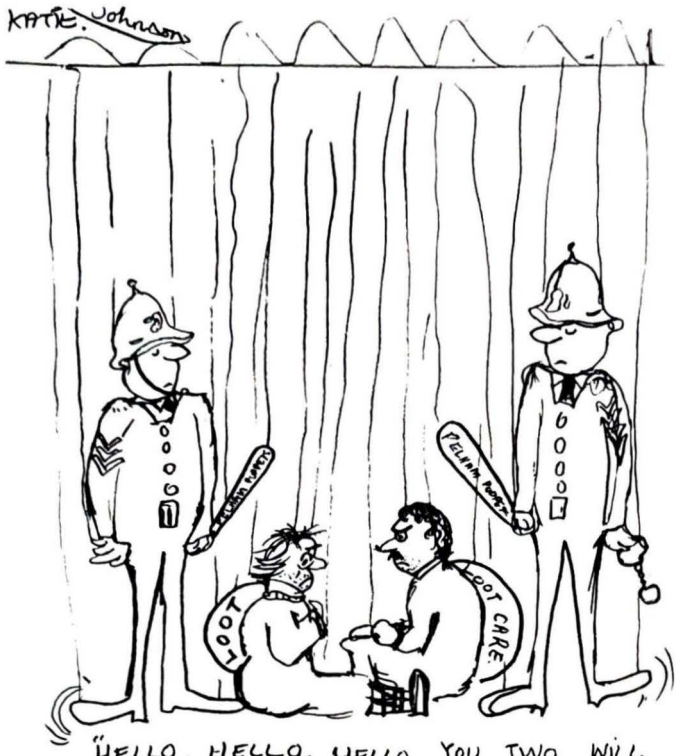
Flotation comes next. Go-go says lie on the water like a star on your tummy, then kick your legs like a motor-boat and move in any direction. Now lie on your back and be a star and pretend you are sunbathing and getting your tummy brown, then kick with your arms by your sides: pretend you are a toy soldier.

After a few minutes when they experiment on their own, under my supervision, they all wave goodbye to the puppet and go home looking forward to their next dip in the pool.

The Duke of Gloucester gives impromptu swimming lesson with Donald Duck. Christopher Maloney stands behind (centre).

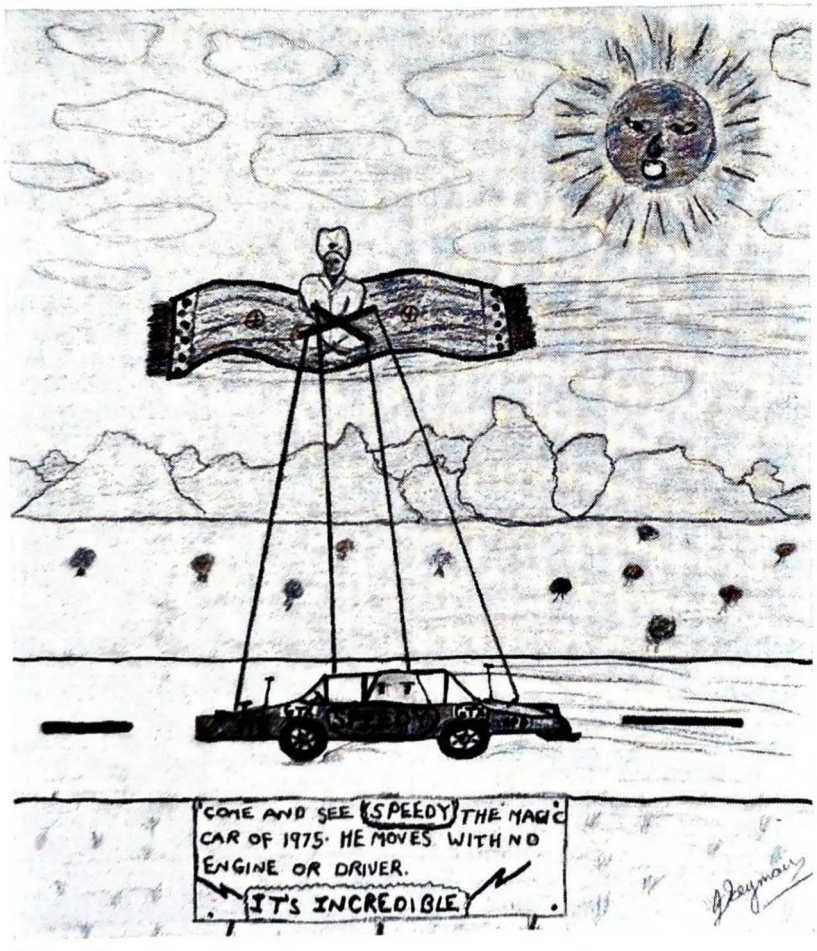
Competitions for next issue are—Playwriting, Photographic, Cartoon and Spot the Like Pelpops. Please keep your plays reasonably short and remember, plenty of action in them. Cartoons must be in ink. Wait until the results are out before telling me which puppet you would like, giving a second choice please. (Excluded are—Vents, King, Queen, Mother Dragon and Snake Charmer.)

CARTOON COMPETITION

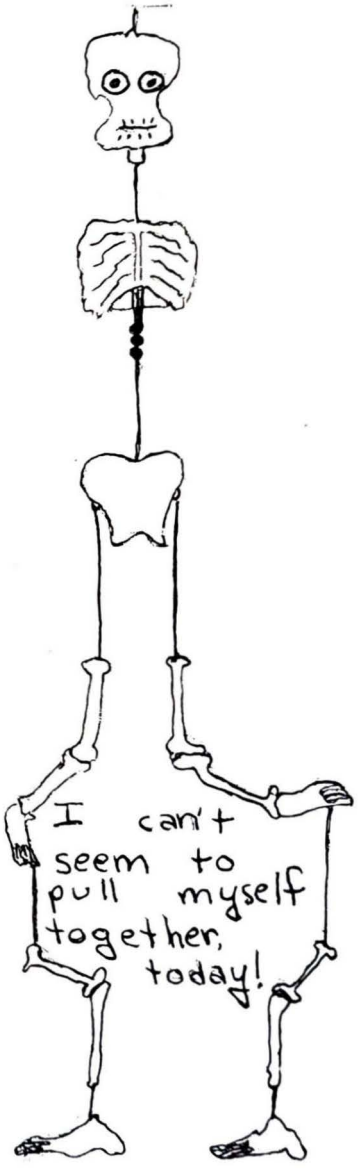

KATIE. Johnson
LOOT
FELLINI ROOTS
BOOT CAKE
"HELLO, HELLO. HELLO YOU TWO WILL HAVE TO COME WITH US AS SOON AS WE GET A VOLUNTEER FROM THE AUDIENCE TO COME & OPERATE SOME MORE. PUPPETS.

Katie Johnson

Peter Ellis



John Seymour



Cornelia Marsh

A Moon of Gobbags

by JONATHAN BROUGHTON

Cast in order of appearance: GIANT; FOWLER, the farmer; FOWLER'S WIFE (Old Lady); ADAH, the witch.

NARRATOR: There was once a farmer called Fowler who was terribly lazy. He lay in bed all morning whilst the cows mooed to be milked, the thatch on the house needed mending and through all his fields there grew nothing but thistles and weeds.

Now there was a Giant who lived in these parts and one day whilst out walking he put his foot right in the middle of a patch of thistles which were on Fowler's land.

SCENE 1

(*All is covered with thistles, on the stage and scenery, there is a haystack right.*

The Giant enters left and steps on some thistles).

GIANT: AAAgh, (*hops on one foot*). What's all this? These things is scratching the soles off my best boots. 'Tis queer like kind of corn they're growing in these parts.

(*Fowler enters right to see what the noise is about, when he sees the Giant begins to run off but the Giant grabs him and puts him on the haystack*).

GIANT: 'Tis queer like kind of corn you are growing in your fields. The shoes on my feet are all in tatters. What do you call them things?

FOWLER: Oh them things belong to the Little Fellows. 'Tis wonderful lucky to have them growing on your land for you'll never want a soft bed or sweet dreams, if you have a bed of thistle-down.

GIANT: Is that so? I could do with a bed that kind myself for my cave is terribly hard. If you sell me seven big bags of thistle-down I'll give you a pocket full of lead and copper, for there's plenty lying around them old mines and caves.

FOWLER: 'Deed, I couldn't pick my thistle-down yet though. You mustn't pick thistle-down but once in a Moon of Gobbags.

GIANT: What's a Moon of Gobbags?

FOWLER: Ah, don't make a fool of me, Giant. You know well enough what a Moon of Gobbags is. If you will bring your bag when there's a Moon of Gobbags, I'll fill it for you seven times over. And now if you wouldn't mind lifting me down from this haystack(for there's a cold wind blowing) I'll finish my sleep,for I'm needing a rest from my work.

GIANT: I'll do that (*lifts him down, and then begins to move off left*). Be sure not to leave any of those pins lying around when I come for they're terribly scratchy. (*He exits*).

(*Fowler's Wife enters right*).

HIS WIFE: You've got yourself in a right fix now. I heard the conversation. You will never find a hole to slip through in a Giant's pocket as the saying is. What will you do when he comes with his bag?

FOWLER: Time enough, time enough. I've never yet seen a Moon of Gobbags and nor has he. (*He exits right*).

HIS WIFE: Tut tut, he's stuck his neck out too far this time as the saying is. (*She exits right*).

CURTAIN.

SCENE 2.

(*Up in the mountains. Adah the witch is sitting on a rock left. Giant enters from right*).

GIANT: You're looking well today.

ADAH: You're doing fine yourself, boy.

GIANT: Have you heard of a Moon of Gobbags, Mistress? I'm looking here and there to put sight on it, but there's no person helping me at all.

ADAH: A Moon of Gobbags? (*She chuckles*). You're looking for a Moon of Gobbags? (*She screams with laughter*). There's no such thing, Giant. (*She laughs*). They're out to make a fool of you. (*She laughs*). When the sand's all gone from the shore and the stars have ceased to glitter, and waves to break then you may look for a Moon of Gobbags in the sky.

(*The Giant exits angrily, whilst Adah screams with laughter*).

CURTAIN.

SCENE 3.

(*Fowler's field. The Giant enters left, bellowing*).

GIANT: Come out, Fowler or I'll blow your house down.

(*Fowler enters right*).

FOWLER: Aw, dear me. What's all the hullibalo about? Good heavens, you've come too early. I'm telling you I can't pick the thistle-down till there's a Moon of Gobbags.

GIANT: A Moon of Gobbags indeed. Well you know there's no such thing. You think you're very clever, farmer Fowler, but maybe you're too clever for your own good. I'm bringing my bag tomorrow night and if the thistle-down isn't picked and ready, I'll blow your house into the middle of the lake and you with it.

(*Giant exits. Fowler stands there petrified, his wife enters right*).

HIS WIFE: I told you that you couldn't find a hole in the Giant's pocket. There's no way out of this except for the way I'm beginning to think.

(*She turns her back on the audience whilst Fowler stomps up and down*).

FOWLER: There isn't enough thistle-down on a field to fill a bag say nothing of seven, and if I was to pick from now till tomorrow I couldn't get much, for there's a wind blowing that's scattering the seed all over the place.

(*Pause. Fowler's wife turns round*).

HIS WIFE: This is what you must do. You must plough the land till there isn't a thistle or weed on it. When the Giant comes tomorrow you must tell him that the Little Fellows came for the down while you were sleeping, and they ploughed the land till there wasn't a thistle left. Where there's no brambles you can't pick blackberries as the saying is, and if there's no thistles you can't pick thistle-down.

FOWLER: For a foolish woman you're talking like a scholar. (*He runs off left*).

CURTAIN.

SCENE 4.

(*The land is ploughed and there isn't a thistle in sight. The Giant enters left*).

GIANT: AAAgh, where's my thistle-down.

(*Fowler rushes on, right*).

FOWLER: The Little Fellows have taken it. I was just going to have forty winks before I went picking the down, and I must have fallen asleep, for the next thing I knew, there was the field ploughed clean as a whistle, and not a bit of down left on it. But neighbours were telling me they heard a scuffling and running up the mountains last night, so I was thinking if you were quick enough you might catch them lugging the sacks up the mountain, wonderful soft that thistle-

down was and I'm wondering was there a Moon of Gobbags in the sky while I was sleeping.

(*The Giant snorts and rushes off left. Fowler laughs heartily. His wife enters right*).

HIS WIFE: Let this be a lesson to you. If you have so much as one thistle on your land from now on the Giant'll be after you.

FOWLER: You've got a terribly long tongue, natter, natter, natter, I can't hear myself speak.

HIS WIFE: Well really. (*She exits*).

NARRATOR: From that time on though there wasn't a tidier farmer than Fowler. The cows were milked every morning, the thatch on the house was mended. The most important job of the day though was to make sure there wasn't a thistle anywhere on his land, he spent a whole hour every day on his hands and knees picking out every single thistle in his fields.

As for the Giant he is still roaming around the mountains trying to catch the Little People.

CURTAIN.

THE END.

Crackling Cries and Rattling bones in November

by REBECCA BROWN

Characters: SKELETON; WITCH; DRAGON; BOYS AND GIRLS.

SCENE 1.

(*Witch's Castle. Witch is stirring her brew and skeleton walks in*).

SKELETON: Well Witchypoo, are you ready for the big night?

WITCH: Oh, I sure am. I'm so excited, I just can't wait. This Halloween I'm going to try to scare all the mean, bossy kids in town! After all, Halloween comes just once a year, you know! I love to see all those little rascals jump, scream, and then run for their lives (hee, hee, hee)!! And just think I was picked out of all the witches in this territory to haunt the old Halloway mansion this Halloween (where all the kids have their "jolly fun", hee, hee, hee, Halloween party! Oh by gum, I've planned this Halloween night for months and months, I've thought of every move to make! It will be spookilarious! And you're coming with me too, Skelly!

SKELETON: Oh Witchypoo, I'm so glad you invited me to go with you to the mansion instead of Hermin the Goblin or Goober the ghost.

WITCH: You're so much more eerie than they are, skelly and you have many more tricks!

SKELETON: Why, thank you, Witchypoo! I better be leaving now. Should we just meet in the graveyard at 12.00 midnight, like usual?

WITCH: Oh, don't be silly, Skelly! You know that kids go trick o'treating at about 7.00-9.00. No one will be out at 12.00. So we'll meet at 7.00 at . . . uhh . .umm

SKELETON: Dunnagins Cave!

WITCH: Yes, yes, that's a spooky good idea!

SKELETON: We better meet at 6.00 though, so that we can figure out exactly what to do. See ya later.

WITCH: Bye. Remember to clean your bones so that they shine and you . . .(*voice fades off*).

CURTAIN.

SCENE 2.

(*Dunnagins Cave in far right corner. Witch and skeleton are walking down the road coming from cave*).

WITCH: Skelly! I thought up something really haunty to do!

SKELETON: Really? What?

WITCH: Well, we can . . . (*whispering*).

SKELETON: Wow! That sounds really fantastic. I thought of a trick too. First we could . . .(*whispering*) and then . . . (*whispering*).

WITCH: Yeah! That's the best idea so far. That would really get them. (hee, hee, hee).

(*All of a sudden a small girl runs across stage past witch and skeleton*).

SKELETON: That girl didn't look dressed up, did she?

WITCH: No, but maybe she has forgotten what night it is tonight.

(*A small boy slowly jogs past them*).

SKELETON: That seems a might bit strange, he wasn't dressed up either! What's the matter with these children? Don't they have spirit anymore?

WITCH: I don't know. Maybe they aren't going to dress up for Halloween this year.

(*Skeleton's bones begin to rattle*).

SKELETON: I'm g-getting n-nervous. P-people without sp-spooky clothes on scare me half to d-d-death. It's very frightening.

WITCH: Stop that terrible rattling. It is extremely annoying. Here comes a group of kids . . . let's scare them.

(*Group of kids walk onto stage*).

SKELETON: Hellooo there.

KIDS: Who-who's th-that?

WITCH: SHRIIIEEEK!!!

KIDS: Ahhhhh! Help! Help!

(*Kids begin to run away*).

ONE OF KIDS: Hey, wait a minute. What are we all running for? It's not Halloween—it's Thanksgiving Eve! They can't be for real.

OTHER KIDS: Ya—you're right. They're just phoneys.

(*Witch begins to sob*).

WITCH: Oh no . . . we've missed Halloween. They don't even believe we're for real . . . they aren't even scared! What are we going to do now? This is a catastrophe!!! My best Halloween—ruined—completely destroyed. . . oh my . . . oh my . . .

SKELETON: Oh please don't cry, Witchypoo. Maybe we can have a Thanksgiving party to make up for missing Halloween.

WITCH: Yes, that would be great and we could invite all the people in town to come, and then . . .

SKELETON: Well, I don't know about that. You know how scared I am of those people with their weird clothes and all.

WITCH: Skelly, they can't hurt you. You shouldn't be frightened by them—they're supposed to be frightened of you.

SKELETON: Well, I suppose you're right.

WITCH: That's better. Now you act friendly and see if you can round up some kids to come. Tell them you're a nice skeleton. Meanwhile, I'll go back to my castle and cook the stew. I'll have my dragon-maid fix it up so it'll look good when the people arrive.

SKELETON: Alright. I'll do it just for you witchypoo.

CURTAIN.

SCENE 3.

WITCH'S "CASTLE"

(*An old beat up, dingy, run-down house set in the middle of a dense forest with a crooked fence surrounding it*).

WITCH: Well, here I am at my beautiful castle!

(*Dragon-maid Matilda walks on to stage*).

MAID: Hello, mattress.

WITCH: Oh NO, NO, NO, I've told you once, I've told you twice, I've told you a million times, Matilda, do *not* call me mattress—it's mistress. If you call me that one more time, I'll change you into a mattress.

MAID: (Oh dear, I did it again). I'm very sorry . . . mistress.

WITCH: That's better. Now we haven't got much time because I'm expecting guests at any moment. I'd like you to go get some dirt and throw it on the floor while I'm cooking. I want the place to look nice when they arrive. But first, bring up the ingredients in the cellar for my Thanksgiving stew.

MAID: Yes, mattress.

(*She runs out quickly while witch screams out . . .*).

WITCH: MISTRESS!!!

CURTAIN.

SCENE 4.

(*One hour later—skeleton and many people are just walking into Witch's "castle"*).

WITCH: Well, hello everybody. Come in and have a seat. The stew will be ready in a few minutes.

ONE OF GUESTS: Oh my, it sure does smell delicious and I'm starved!

A GUEST: Me too, I just can't wait!

(*Matilda walks in and pours the soup into the bowls*).

A GUEST: It looks great, too.

WITCH: Well eat it up, kids.

A GUEST: Yumm! It tastes as good as it looks!

WITCH: I'm so glad that you like it. I worked so hard making it.

SKELETON: You sure are a great cook, Witchypoo. It warms up my bones on this damp, chilly, night.

WITCH: Oh, I'm so flattered!

A GUEST: Gee, this is the best soup I've ever tasted. Maybe my mommy can make this stew sometime. What's in it?

WITCH: Well, it's an old special family recipe. I don't know if I should tell you.

A GUEST: Oh please, Witchy. I want to make some too.

WITCH: Oh alright. First you mix the frog tongues with the bat's eyes . . . let it boil several minutes and then add it to the frogs legs and fried ants (*many groans from the guests*). Put all this in a big stew pot and slowly add the . . . why are you all groaning so? What's the matter?

FIRST GUEST: Oh yuck! This is . . .

SECOND GUEST: (*in a whisper*) No, don't say "awful". You'll hurt her feelings.

FIRST GUEST: (*in a whisper*) I guess you're right. (*Louder*). Oh, it's already 8.00, my how time flies when you're having fun.

SECOND GUEST: Ya, we better be getting home or our parents will get angry.

ANOTHER GUEST: I think I hear my daddy calling right now.

(*Everyone starts saying "bye"*).

WITCH: But don't you want the rest of the recipe?

A GUEST: We haven't got time, maybe later . . . bye!

(*Everyone leaves and witch and skeleton are alone*).

SKELETON: It sure was fun while it lasted, Witchypoo.

WITCH: Yes, it sure was. They all loved my soup. Too bad they didn't have time to get the whole recipe.

SKELETON: Yes.

WITCH: Well, even though it wasn't Halloween, we sure had a great time anyway!

SKELETON: We sure did!

CURTAIN.

Pelpups Write

NICHOLAS MEDFORTH.—When I went to the Borough County Primary School, I was in the same class as Jackie Hunt (another Pelpup), I was one of the group that Jackie mentioned in Pelpup News No. 27, when she wrote about the show "Who don' it". I have the Witch, Wizard, Girl, Baby Dragon, Skeleton and the Ventriloquial Monk. I found that on my Baby Dragon the leg strings got caught in the joints of the arms, so I took them off and put them in between the arms and the wings and now I have no trouble. I find it very useful to have a string on my Witch's broom. This is on the same hook as the back string. It passes through the legs and up to the broom. When I hook the broom string and the string which passes between the leg strings on to the hook on the top of the control, she then sits on her broom.

MARK WEHRLE, Columbus, Ohio.—I am right now building a new theatre. It has green curtains that hang down in front and on the sides. It measures about 6 feet tall. I think it's turning out very well and I will try and send you a picture of it completed if I can.

KATY BURGESS.—I am writing to tell you about the puppet shows my friend and I do for Guides and Brownies. (We are Guides ourselves). Last year we did two puppet shows, that was because we did not start until late October, and the puppet show was a Halloween one. This was about a haunted bedroom and Top of the flops, in which we had two Caterpillars, one playing a guitar, and one on the drums. We had Ermintrude as a Backing group and two Poodles as dancers. the singer was the Ostrich, who walked and danced around. The next show we did at Christmas and this we did three times, it was called "Christmas in Animal Land", this was all about Father Christmas visiting a small dog, which was the poodle. The most recent one we have done now,

is a New Year's one. which we did twice. It was called "The Adventure on New Year's Eve" in which we used the puppets, we had at Christmas. My friend and I are hoping to get some more puppets soon, I now have nine Pelham Puppets, and four home made ones. If I may, I would like to know if the Father Christmas puppet is for sale because the shops I have been in, only have him on display.

STANLEY NACHAINIE, New York.—I want to tell you about a marionette, and puppet show, I did on my sister's Birthday Party in January. It was called "Rumpelstiltskin" and the Mixed-Up Stories". Our stage was set up in a doorway, we had a blanket, an opaque one, hung over a metal bar. In front of the bar was a table, on which we stood our stage. The music was from a record. The story was about a boy who falls asleep and dreams a mixture of Rumpelstiltskin and bears, Sleeping Beauty and Snow White. The show consisted of a few live people, your Pinocchio, Boy, Cinderella, and Witch. Some home-made hand puppets, and a stick puppet.

NINA HUMPHRIES, Ontario, Canada.—I have found that if you attach some thin elastic thread to the Baby Dragon's wings, and attach the thread to the handing hook at the top, he (or she) can then flutter about the Mother Dragon etc. I have tried this, and have found it to be most successful.

MIKE MERCHANT, Manassas, Virginia, U.S.A.—I have been putting on shows for many benefits with my puppets. Yesterday I performed for Camp Tapawingo which is a camp in our town for the mentally retarded. In July I am performing for a camp for handicapped children. I supply my own transportation for these shows. I noticed on my puppet boxes that I should have written permission from you to use Pelham Puppets in my show.

Please note everyone—You do not need our permission to use our puppets for shows—public or otherwise—because that is what they are sold for. The condition of sale is put on the box to prevent firms from using our puppets for coin-operated machines.

The following List of Members would like Pen Friends:

HELEN RENTON, 16 Cross Lanes, Richmond, Yorks., a girl or boy from anywhere except England, aged 9-13. Hobbies tennis, dancing and sewing.

ANN BOIES, 4629 Main St., Munhall, Pa. 15120, U.S.A., a girl or boy aged 10 years, living in England or Canada.

RISA LEVITT, 4 Forest Park Cr., Thornhill, Ontario, Canada, girl or boy aged 11-12 from anywhere except Canada or the U.S.A. Hobbies puppetry, writing poetry, swimming and music.

JENNIFER HARNED, 12624 Martha St., Omaha, Nebraska 68144, U.S.A., a boy or girl from any part of the world speaking English, aged 9-12. Hobbies horseback riding, animals, music, puppetry, writing and needlework.

HEATHER SPRAWSON, 45 Claverdon Drive, Great Barr, Birmingham, a girl aged 9-10 from Switzerland. Hobbies dancing, swimming, Brownies.

SUSAN HEARNSHAW, 9 Nolton Close, Great Barr, Birmingham, boy or girl. Hobbies swimming, dancing, gymnastics, puppetry and reading.

BORIS ZALAC, 5070 Ponsard Ave., Mt.1, H3W-2A7 Quebec, Canada, boy aged 12-13, living in London. Hobbies puppetry, drama, acting, stamp collecting.

CHRISTINA O'BRIEN, Ryndle Court Private Hotel, 47 Northstead Manor Drive, Scarborough, Yorks, boy or girl aged 13. Hobbies reading, writing, swimming and tennis.

ELAINE HUGHES, 31 Ashdene, Denecroft, Cinderford, Glos., girl from Scotland, aged 10. Hobbies puppetry, tap dancing, art, games.

MARTIN CLARK, 6 Trinaty Way, Cinderford, Glos., a pen friend from anywhere in the world except Great Britain, aged 10. Hobbies puppetry, reading, art, dancing.

MICHAEL DOWNES, "Rapanni", London Rd., Grays Hill, Billericay, Essex, a boy from anywhere. Hobbies puppetry, swimming, painting, football and badminton.

HANS-WILHELM GROBE, 5500 Trier-Eitelsbach, Auf Schwarzfeld 11, West Germany, a boy aged 12 from anywhere in the world. Hobbies puppetry, swimming, old songs, football.

JANE BLACKMAN, 13 Chichester Rd., Newton Hall, Durham City DH1 5AL, a girl from anywhere in the world aged 9-10, speaking English. Hobbies music, nature and reading.

ROGER EHRENREICH, 1728 Manor Parkway, Sheboygan, Wisconsin, U.S.A., a boy or girl aged 10-12 from anywhere able to speak and write English. Hobbies ventriloquism, drawing, puppetry and magic.

ALLISON BRIDGES, Rt.11, Box 193, Florence, Alabama, U.S.A., a girl from England, aged 9-10.

BILL ELLISON, 23 Sunrise Dr., Lebanon, Pa. 17042, U.S.A., would like to contact Pelpups in his area and also a pen friend from anywhere in the world, aged 12-14, hobbies puppetry, drawing, music and stamp collecting.

PATRICIA WOODING, 14 Hewlett Rd., Chorlton-cum-Hardy, Lancs. M21 1WD, a girl from anywhere in the world, speaks English and French. Hobbies dancing, reading, tennis, music, stamp collecting and postcard collecting.

HELEN MOORE, 56 Rokeby Drive, Kenton, Newcastle-upon-Tyne 3, a girl from France aged 13-14. Hobbies Guides, swimming, dancing, reading.

DOUG DRAKE, 41 Rameau Dr., Willowdale, Toronto, Canada, from anywhere in the world, speaking and writing English, aged 12-14, Hobbies records, animals, stamp collecting, art, music.

LARS BEAVEN, 115 Avon Rd., Devizes, Wilts., a boy from South Australia, aged 12-13, interested in puppetry. Also a boy from America.

JANE STAPPARD, Broomlea, Lostock, Lancs., a boy or girl in France or Spain, aged 8-9 interested in swimming, animals and horses.

ALASTAIR CUTHBERT, Millers, Bell Hill, Billericay, Essex., a boy aged 11-12 from any part of the world. Hobbies swimming, puppetry and pets.

KATHRYN ROGERS, 4 The Square, Middle Tysoe, Warwick, a girl living in England aged 9-11. Hobbies cooking, swimming, puppetry and reading.

WENDY POWNALL, 4 Knowsley Drive, Leigh, Lancs., a girl aged 11-12 from Great Britain or the U.S.A., Hobbies drama, puppetry and reading.

PENNY WRIGHT, 98 Filey Rd., South Cliff, Scarborough, Yorks., a girl or boy aged 10-12 from England. Hobbies swimming, gymnastics, sewing, music, writing, acting, art and puppetry.

ILSABEN DROSS, 463 Bochum, Wiemelhauser Str.356a, W. Germany, a girl from any part of the world, aged 11-12, hobbies puppetry, music, animals reading, drawing and needlework.

KAREN ALLRIGHT, 26 St. Georges Drive, Ickenham, Middlesex, from anywhere except Great Britain speaking English, boy or girl aged 11-13. Hobbies puppetry, swimming, needlework and reading.

DEBORAH MORTLOCK, 6 Vicars Close, London, E.15., a girl or boy aged 12-13, from America. Hobbies dogs, pop music and writing.

SUSAN MACKENZIE, 16 Appletons, Hadlow, Nr. Tonbridge, Kent, a girl aged 8-9 from anywhere in the world. Hobbies music, reading, puppetry, gardening and swimming.

CHRISTINA JONES, 28 Ashford Rd., Moorfield, Bath., a girl aged 13-14 speaking English from anywhere in the world. Hobbies reading, puppetry, writing, needlework and postcard collecting.

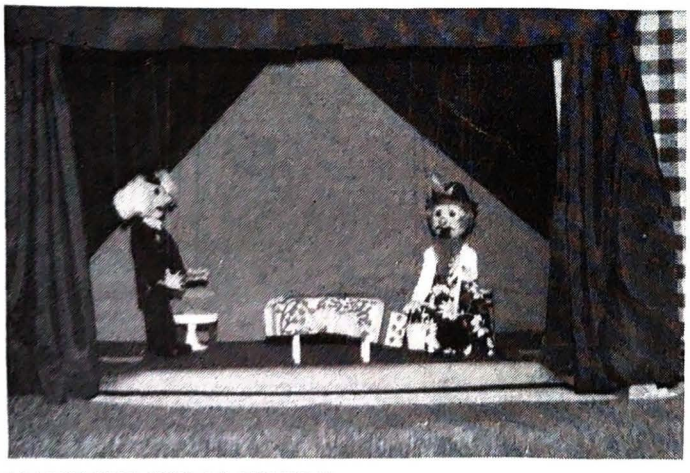
EMMA BARRINGTON-BROWNE, Cockleford Mill, Nr. Cheltenham, Glos., a boy or girl, aged 10-11, from anywhere in the world except Great Britain, speaking English. Hobbies riding, Judo, stamp collecting, swimming, pets and puppetry.

The following would like to contact Pelpups living in their area:

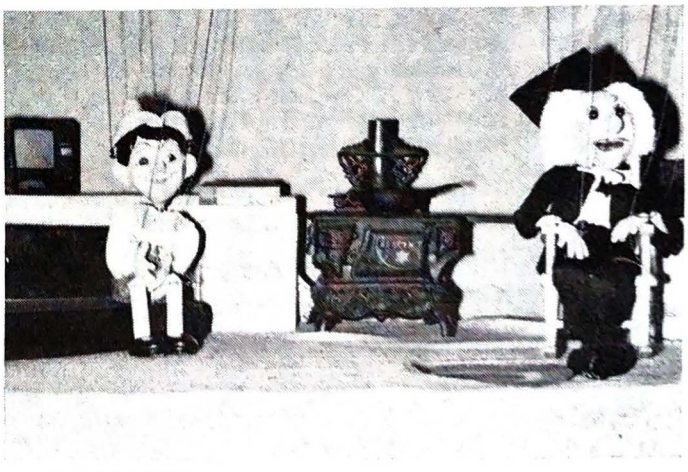
KATE HALLETT, Gothelney Hall, Charlynch, Nr. Bridgwater, Somerset.
JONATHAN BROUGHTON, "Priorsford", 6 Cambridge Rd., Ely, Cambs.
ANGELA DAY, 19 Roydscliffe Rd., Heaton, Bradford, Yorks.
BARBARA PRATT, 54 Heaton Park Drive, Heaton, Bradford, Yorks.
AMANDA BALL, Bourn Cottage, Cadeby, Nr. Doncaster, Yorks.
BILL ELLISON, 23 Sunrise Drive, Lebanon Pa., 17042. U.S.A.

CAROLINE WELLS

GOTTFRIED SCHMIDTT



HANS-WILHELM GROBE



BILL ELLISON

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